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FAAIA 52nd ANNUAL CONVENTION

**Back Cover**

FRONT COVER — This is a city of today, dissected by sky-ways of overhead utility wires and highways carelessly placed without thought or design. Through the efforts of the AIA and its allied groups, this will NOT be the city of tomorrow. See "The Architect Takes A Stand," pages 8-9.

VOLUME 16 ■ NUMBER 7 ■ 1966

## New Officers of the Institute

### **President — Charles M. Nes Jr., FAIA**

Partner in the Baltimore firm of Fisher, Nes, Campbell & Partners. Educated at Princeton University and Princeton's Graduate School of Architecture, a member of Phi Beta Kappa and winner of the Butler Prize for Architecture. Previously he had been president of Baltimore Chapter, member of the national Convention Committee, Commission on Architectural Design, chairman Honor Awards Jury.

### **First Vice President / President-Elect — Robert L. Durham, FAIA**

Principal in the Seattle firm of Durham, Anderson and Freed. Graduate cum laude of University of Washington and winner of AIA Student Medal. He is currently chairman of Council of Commissioners. Was president of Washington State Chapter, director of Northwest Region, chairman of Commission on Architectural Design, coordinator of War on Community Ugliness, chairman of 1963 Honor Awards Jury, vice president of Guild for Religious Architecture.

### **Vice President — Samuel E. Homsey, FAIA**

Principal of firm of Victorine & Samuel Homsey, Inc. of Wilmington, Del. Bachelor and master's degrees from MIT. Is now president of National Architectural Accrediting Board, chairman of 1966 Jury of Fellows. Has been president of Delaware Chapter, member of Committees on Internship, International Relations, School Buildings, chairman of Committee on Allied Arts, AIA delegate to Commission on Government and Art.

### **Vice-President — George E. Kassabaum, AIA**

Principal in the St. Louis firm of Hellmuth, Obata & Kassabaum, Inc. Educated at Washington University. For the past year has been vice president of the Institute, chairman of Committees on Government Liaison and the National Capital. Previously was president of St. Louis Chapter, chairman of national Committee on Housing for the Aging. Member of design faculty at Washington University.

### **Vice President — Harold Spitznagel, FAIA**

Principal in the firm of Harold Spitznagel and Associates of Sioux Falls, S.D. Educated at Art Institute of Chicago and University of Pennsylvania. Currently chairman of national committee on Collaborating Arts and Interprofessional Task Force, chairman of Library Buildings Award Program Jury 1966. Has served as director of North Central States Region, chairman of Jury of Fellows 1964, member of national Public Relations Committee and Jury of Fellows.

### **Secretary — Rex Whitaker Allen, FAIA**

President of Rex Whitaker Allen and Associates of San Francisco. Educated at Harvard College, Harvard's Graduate School of Design. University of California. For the past two years, he has been vice president of the Institute. He was a director of California Council, member of the national Committee on Hospital Architecture. Serves on faculty of American Hospital Association's Institute on Design and Construction of Hospitals.

**Daniel Schwartzman, FAIA, continues his two-year term as Treasurer.**





**FLORIDA'S NEW REGIONAL DIRECTOR** is H. Samuel Kruse,

FAIA, installed at the national convention in Denver. Sam

Kruse received his Bachelor of Science degree in Architecture in 1933 and has since been a leader in the profession.

He is vice-president of Watson, Deutschman & Kruse in Miami, member of the AIA College of Fellows, chairman of the national committee for Architectural Student Affairs, and member of many civic planning groups.



**ELEVATED TO FELLOWSHIP** is Andrew J. Ferendino, one of

60 architects so honored at the Denver convention. The AIA

honored Mr. Ferendino for his "significant contribution to the profession of architecture through public service." A

partner in the Miami firm of Pancoast, Ferendino, Grafton &

Skeels, Mr. Ferendino has been active in Florida South

chapter activities for 20 years, is a member of the Dade

County Code Committee, Slum Clearance Committee, and many more such groups.



**THE OCTAGON BUILDING PROGRAM** is designed to de-

velop the Institute's national headquarters into an

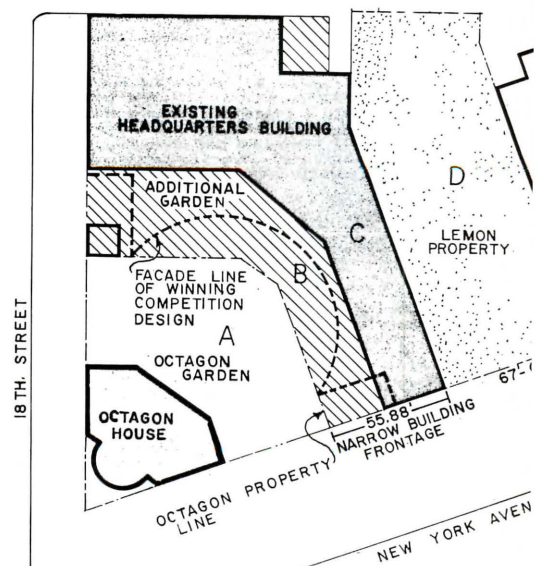
architectural solution of the highest. Total objective of

acquiring the adjacent Lemon Building property and of authorizing restoration of Octagon House property is to create

an enlarged site adequate for long-term growth of the

Institute. Octagon House will be a beautiful landmark of our architectural heritage . . . in short, it must exemplify what

the profession urges its clients to accomplish.





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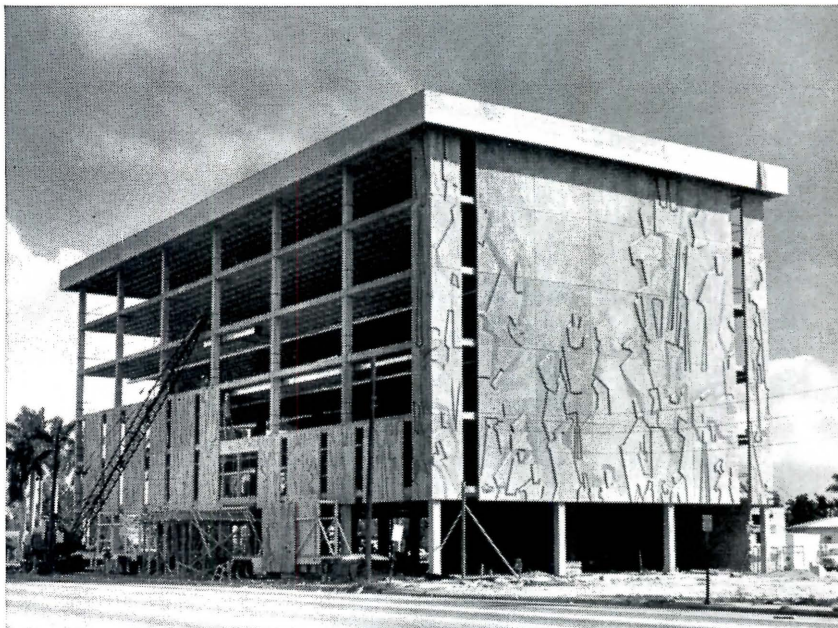


Panels vary from 9' x 12' to 17' x 12' and are 6" thick. Chattahoochee stone and special sand were used as aggregates to produce shades of brown and tan. Carved sections of foamed polystyrene were laid in 6" steel forms and concrete with the necessary reinforcing steel placed over them. When moulds are stripped, the polystyrene is destroyed.

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Panels are placed by crane and fastened to cast-in-place concrete frame in precise order required to form the continuous bas-relief face. Availability of units in proper order and at proper time was extremely important to smooth construction of the building.

New Professional Arts Building in Miami, Fla. used 23,000 sq. ft. of non-repetitive wall panels to produce the unusual bas-relief exterior. Sculpture is by Albert Vrana.



*Architect:* Herbert H. Johnson Associates, Miami, Fla.  
*Builder:* Burk Builders, Inc., Miami, Fla.  
*Sculptor:* Albert Vrana, Miami, Fla.  
*Precaster:* Concrete Structures, Inc., Miami, Fla.

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The National Convention of the American Institute of Architects has passed into memories. Those from Florida who attended the proceedings carry back stimulations seldom experienced at such meetings. Renowned minds in the nation's resources of knowledge related their thoughts to the problems of architects and the environment. From this convention will come ideas which will affect each architect in Florida. These ideas span our educational, cultural, economic, social and political life . . .

**The business of the convention centered on two controversies which ended in compromise. The Institute did not resolve against the expansion of the Capitol but did support a bill in Congress doing the same. (The essence of the legislation will provide a planning committee concerning those buildings involved with the Nation's capitol.)**

The Institute did take the first steps necessary to purchase expansion facilities at its national headquarters. (The Lemon property will be obtained and new designs developed which show greater concern for the scale of the historic Octagon House.) The Institute did take the first step in selling the Octagon House to its Foundation. This must be approved. (At two successful conventions, a reservation was placed on this approval to insure the perpetual ownership of the building within the profession by asking the Foundation to amend its bylaws in this direction.)

**An important theme of the Convention was best summarized by Charles M. Nes Jr.**

**"For a small organization, AIA has done wonders in arousing the public to demand a better urban environment. We must now shift focus to broad-based educational program designed to fit the profession for its future challenges—to guide and stimulate young potential architects, to train architectural technicians at the subprofessional level, and to keep the architects themselves abreast of contemporary developments."**

Florida's architects have given

little concern for these challenges. Education in all phases of the profession needs our attention now. Education is a life-long process for the competent professional.

The seminars of the convention will be published, I'm sure, in forthcoming issues. However, the opening remarks of Dr. John Kenneth Galbraith, Professor of Economics at Harvard, say with clarity the real thrust of this convention. Let me quote some excerpts:

*"The successful defense and development of our living space requires progress on three broad fronts.*

*First. We must explicitly assert the claims of beauty against those of economics. That something is cheaper, more convenient or more efficient is no longer decisively in its favor. If it is ugly, it is likely that it is not desperately needed.*

*So wires and poles must go underground. Factories must be not in the most efficient but the most agreeable locations. Highways and streets are not primarily a business opportunity. They are primarily places for tranquil movement. And efficiency of movement must be weighed against charm. Air and water and*

*landscape must be protected from pollution. It should not be claimed that the eventual cost of all this will be less — that it will pay in the long run. That is no longer the test. The test is what, in the end, people will enjoy most.*

*Second. Effective management of environment will require far more effective planning and control of land use. There are several reasons for this. One is that we cannot go on wasting space, a scarce and important aspect, as in the recent past. Even if planning and control lead to deliberation and thus to delay, we should welcome them. Once again economic priority cannot be granted. We should readily trade a slower for a better planned growth . . .*

*We need such planning and control to permit the architect to work within a suitable framework — a consistent design. This is not to impose uniformity; rather it is to require harmony and order. Order is no more the enemy of artistic freedom than anarchy is its servant.*

*Third and finally, it must be evident from this discussion that the city is the key unit in the management of environment. In the past the family, the business firm and the nation have been our basic units of economic and social account. One is required by all religious and social tradition to predict that the family will continue to be of some importance. It would be subversive to suggest that General Electric is on the way out. No doubt nationalism will continue to be something of a force. But, increasingly, the city will be the decisive unit of account.*

*This means that cities must be run by stronger, more imaginative, and, needless to say, less larcenous men. They must have better and much better paid employees. And they will need to have much more money. They already have the most important tasks and the least money. This endemic starvation cannot continue."*

Those who attended Denver have been rewarded. Those who did not (and those who did) should come to Miami in October. National and state conventions are where the action is!



JAMES DEEN, AIA  
**THE  
PRESIDENT'S  
MESSAGE**



# PERSPECTIVE

## New Distinction For Doxiadis

Dr. Constantinos Doxiadis, the world renowned creator of "Ekistics—the science of human settlements," was named as the third winner of the \$30,000 ASPEN AWARD in the Humanities. The selection was announced by Alvin C. Eurich, President of the Aspen Institute for Humanistic Studies.

The annual Award carries a tax-free stipend of \$30,000 and is the largest tribute in humanistic achievement offered anywhere in the world. The Award was established in 1964 by Robert O. Anderson, business man, rancher, and Chairman of the Board of the Aspen Institute for Humanistic Studies. The purpose of the prize is to honor "that individual anywhere in the world judged to have made the greatest contribution to the advancement of the humanities."

Dr. Doxiadis will come to Aspen to receive the Award at a special ceremony on July 29.

Dr. Doxiadis is best known for his concept of "Ekistics—the science of human settlement." Within its framework he has gathered together world leaders from the natural and social sciences and the humanities. He has drawn from a variety of disciples to solve problems in living which range from individual buildings to villages and cities and even to countries.

The recipients are:

HENRY F. DU PONT of Winterthur, Delaware. Born in 1880, du Pont is a current member of the board of directors of the company bearing the Du Pont name and has also been associated with historic preservation in several states. He is perhaps best known to the public as a member of the White House Preservation Committee.

HAROLD BISMARK GORES, of Larchmont, New York. President of the Educational Facilities Laboratories, Inc., Ford Foundation, New York City, since 1958, Gores is a former teacher, guidance counsellor and high school principal. He has been a member of the President's Science Advisory Committee and a member and special advisor to the committee on the Role of the Bureau of Standards in Building Research of the National Council on Schoolhouse Construction.

JAMES J. RORIMER, director of the Metropolitan Museum of Art, New York City, since 1955, and holder of various positions there since his graduation from Harvard University in 1927. While there he introduced new methods in the examination, restoration and preservation of works of art and was the first to use ultra-violet rays in museum technology.

JOHN G. FLOWERS, of Austin, Texas, executive director of the Texas Society of Architects, AIA, and the Texas Architectural Foundation both for 12 years, and executive secretary of the Texas Board of Architectural Examiners for the past 11 years.

The Institute's "Citation for Excellence in Community Architecture" was presented last month at the annual conference of AIA's Gulf States region. The Central Little Rock Urban Renewal Project was the winning nominee of the region, which comprises Alabama, Arkansas, Louisiana, Mississippi and Tennessee.

The citation program was inaugurated one year ago to recognize cities having planned architectural projects which successfully realize the objective of creating vital environments for their core. No single building can qualify for a citation.

Voted by the national Board of Directors of the architects' professional organization, the citation was presented to the citizens of Little Rock and to their mayor Harold E. Henson "for their vision in undertaking the planning of Central Little Rock, a comprehensive solution to present problems with bold anticipation of future needs of the metropolitan area of Little Rock, reasserting and enhancing the role of the city as a cultural and commercial center."

Presentation was made by Institute President Morris Ketchum, Jr., FAIA, of New York City and the director of AIA's Gulf States region, Dan C. Cowling of Little Rock.

The AIA's citation to Little Rock is being made in recognition of the remarkable transformation now taking place in its central business district. A dreary and obsolete downtown area marked by racial strife in the late 1950's, it took its initial step toward revitalization in 1957 when a National Citizens Planning Conference was held in Little Rock with the theme "Main Street—1969."

The Arkansas Chapter of the AIA localized the theme and developed a visualization of what the central city might become. The bold ideas in their concept of "Main Street—Little Rock—1969" sparked the imagination of local businessmen and developers.

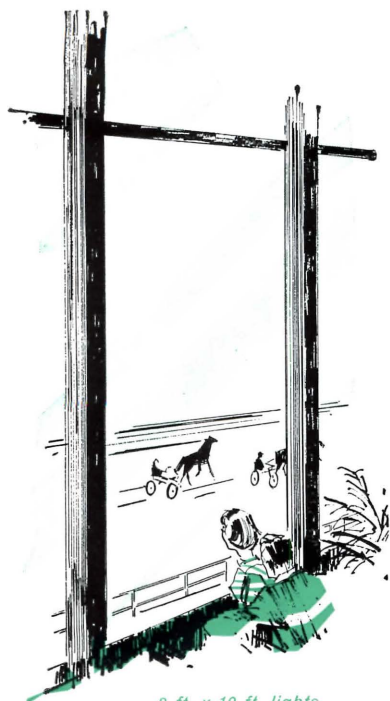
## Honorary AIA Membership

The American Institute of Architects has awarded honorary memberships to four men for "distinguished service to the profession of architecture or to the arts and sciences allied therewith."

## The New Look For Little Rock

The American Institute of Architects has honored the city of Little Rock, Ark., for the major revitalization program now underway in its central business district.





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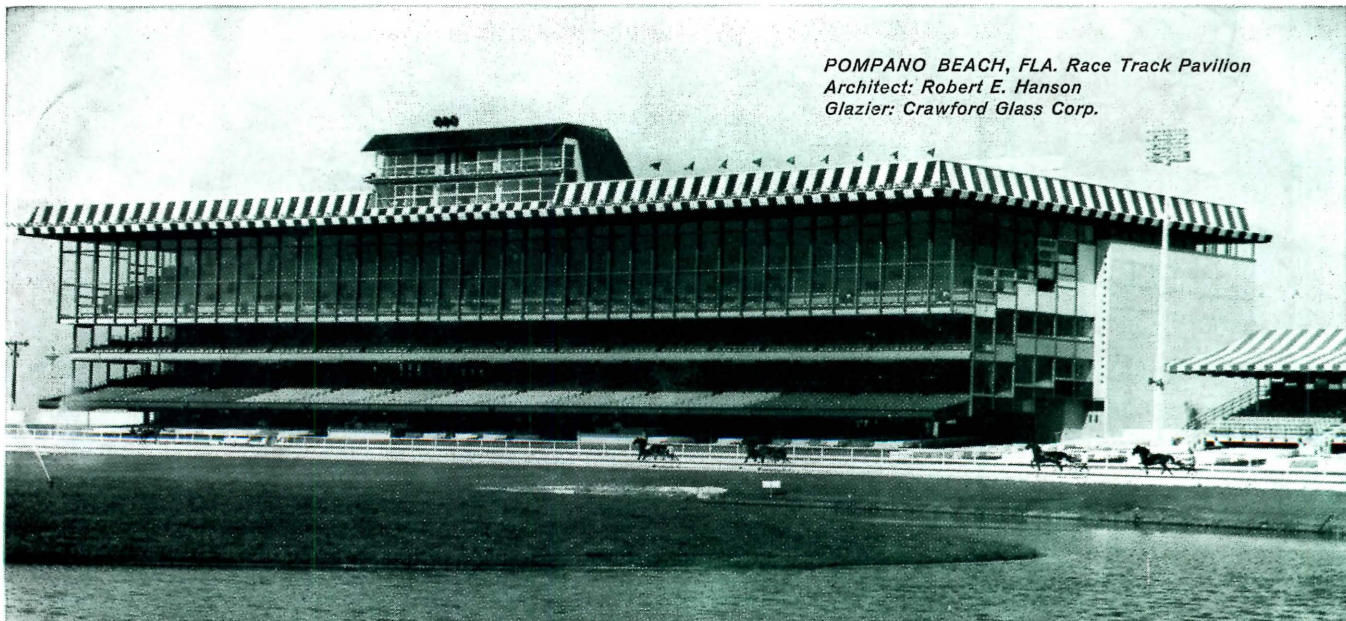
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# THE ARCHITECT TAKES A STAND

## ON HIGHWAY DESIGN

*Federal policies on the design of highways within cities are producing "disastrous results" and are in "direct opposition to those of President . . . Johnson," the president of The American Institute of Architects has charged in a letter to Secretary of Commerce John T. Connor.*

*Morris Ketchum Jr. FAIA, president of the Institute, resigned from the Secretary's National Advisory Committee on Highway Beautification because such membership, he felt, placed the AIA in a position of "tolerating, or even approving, policies of which it disapproves."*

The Honorable John T. Connor  
Secretary  
Department of Commerce  
Washington, D. C.

Dear Mr. Secretary:

. . . The American Institute of Architects is deeply concerned with the fact that although standards for highway design *between cities* are well developed and, in general, well utilized, these same standards are blindly applied to highway design *within cities* with disastrous results.

One has only to cite the example of the proposed elevated expressway to be located along the waterfront of the French Quarter in New Orleans. Despite both local and national opposition, this proposed expressway has been approved by the Bureau of Public Roads.

I would like to suggest that the Highway Research Board of the National Research Council, which has done such excellent work on design research for interstate systems, be urged to undertake a broad investigation of urban highway design. The AIA and other allied design professional organizations would be glad to offer their advice and help.

Meanwhile, I note that the professional Advisory Board of Urban Consultants of the Bureau of Public Roads has been restricted to advice on hypothetical highway projects instead of giving advice and counsel on actual projects. In similar fashion, my own and my colleagues' help as AIA representatives on the National Advisory Committee on Highway Beautification have been utilized only for theoretical discussions.

In view of the above circumstances, I believe The American Institute of Architects is being inadvertently placed in a position of tolerating, or even approving, policies of which it disapproves — policies which are also in direct opposition to those of President Lyndon B. Johnson.

The President has stated:

" . . . highway beautification is more than a matter of planting trees or setting aside scenic areas. The roads themselves must reflect, in location and design, increased respect for the natural and social integrity and unity of the landscape and communities through which they pass."

Apparently, his message has not reached the minds or hearts of those responsible for the design of highways.

I, therefore, regretfully offer my resignation, effective immediately, as a member of the National Advisory Committee on Highway Beautification.

Very sincerely yours,  
Morris Ketchum, Jr., FAIA  
President



(Naturally, The Florida Architect feels it is important — yes, vital—for architects to take a stand in all matters concerning the growth and development and betterment of our nation. We also feel that it is equally as important for these official opinions to be presented so that civic and governmental leaders can be guided accordingly. From time to time, The Florida Architect will present more information on this theme. This month, we feature letters or excerpts from letters from Morris Ketchum, Jr., FAIA, president of the American Institute of Architects. In these letters to appropriate leaders, Mr. Ketchum presents the stand of the AIA — and its 22,000 members.)

## ON UTILITY LINES

Honorable Warren G. Magnuson, Chairman  
Committee on Commerce  
United States Senate  
Washington, D. C.

Dear Mr. Chairman:

The American Institute of Architects, a professional association organized in 1857 and which today claims a membership of more than 22,000 licensed architects, appreciates this opportunity to support S.2507 and S.2508, legislation to conduct research into the effects of overhead electric transmission lines on the lives, health and property of citizens and to encourage the underground transmission of electric power.

Throughout the nation there is a growing trend toward the underground distribution and transmission of electricity. Aesthetic advantages of removing a "skyscraper of wires and utility poles" are obvious. More practical benefits accrue from the reduction of storm damage and maintenance expense.

In the past, the chief deterrents to a more universal acceptance of underground installation have been high cost and technical difficulties. These are being overcome by use of sophisticated materials and technology fostered by a growing appreciation of the advantages of underground transmission.

Even though much has been accomplished, a great deal more must be done to overcome technical and economic impediments to underground electric transmission. This is why we endorse the research and development programs which would be authorized by S.2507 and S.2508. Enactment of this legislation will be an important step toward the day when all but high-voltage electric power distribution and transmission facilities can be buried underground. We note that Section 3 of both bills would authorize the Secretary of the Interior "to cooperate with any other Federal, State or municipal department, agency or instrumentality . . . in effectuating the purpose of this Act." The Institute believes language should be adopted *requiring* intergovernmental cooperation rather than simply authorizing it. Also, we believe the Department of Housing and Urban Development, of which there is no mention in either bill, should be consulted and involved in any research program aimed at discovering the effect of overhead electric transmission lines upon "community planning and zoning, real estate values . . . and the natural beauty of our country."

Sincerely yours,  
Morris Ketchum, Jr., FAIA  
President

## ON PRESERVATION OF HIGHWAY STRUCTURES

Honorable William A. Barnett, Chairman  
Subcommittee on Housing  
Committee on Banking and Currency  
U. S. House of Representatives  
Washington, D. C.

Dear Mr. Chairman:

. . . AIA's active participation in the preservation movement began with a resolution passed at the 1890 Con-

vention calling for the appointment of a Committee on Historic Buildings.

In late 1933, the Historic American Buildings Survey was jointly organized by the AIA, the National Park Service and the Library of Congress. AIA was also instrumental in forming the National Trust for Historic Buildings, a service organization chartered by Congress in 1949.

To round out this summary of our involvement in historic preservation activities, we note our support of the work of the Special Committee on Historic Preservation which recently published their report entitled, "With Heritage So Rich." The legislation (H.R. 13790) pending before your Subcommittee reflects, in part, the recommendation made by this report.

We support H. R. 13790 in every aspect and find particularly noteworthy provisions in the bill to:

- restore buildings of such architectural as well as historical value;
- sell or dispose of such structures for restoration to private as well as public groups;
- relocate such buildings without as well as within urban renewal areas;
- authorize grant-in-aid credit for purchase and renovation of historic structures;
- authorize grants to the National Trust for Historic Preservation to restore structures of historic or architectural value;
- make grants to cities to survey such existing structures;
- provide loans to tenants as well as owners of historic or architecturally significant structures to assist in their restoration;
- preserve historic structures under the urban beautification program; and
- provide fellowships for architects and technicians in the historic preservation field upon the recommendation of a Fellowship Advisory Board established for this purpose.

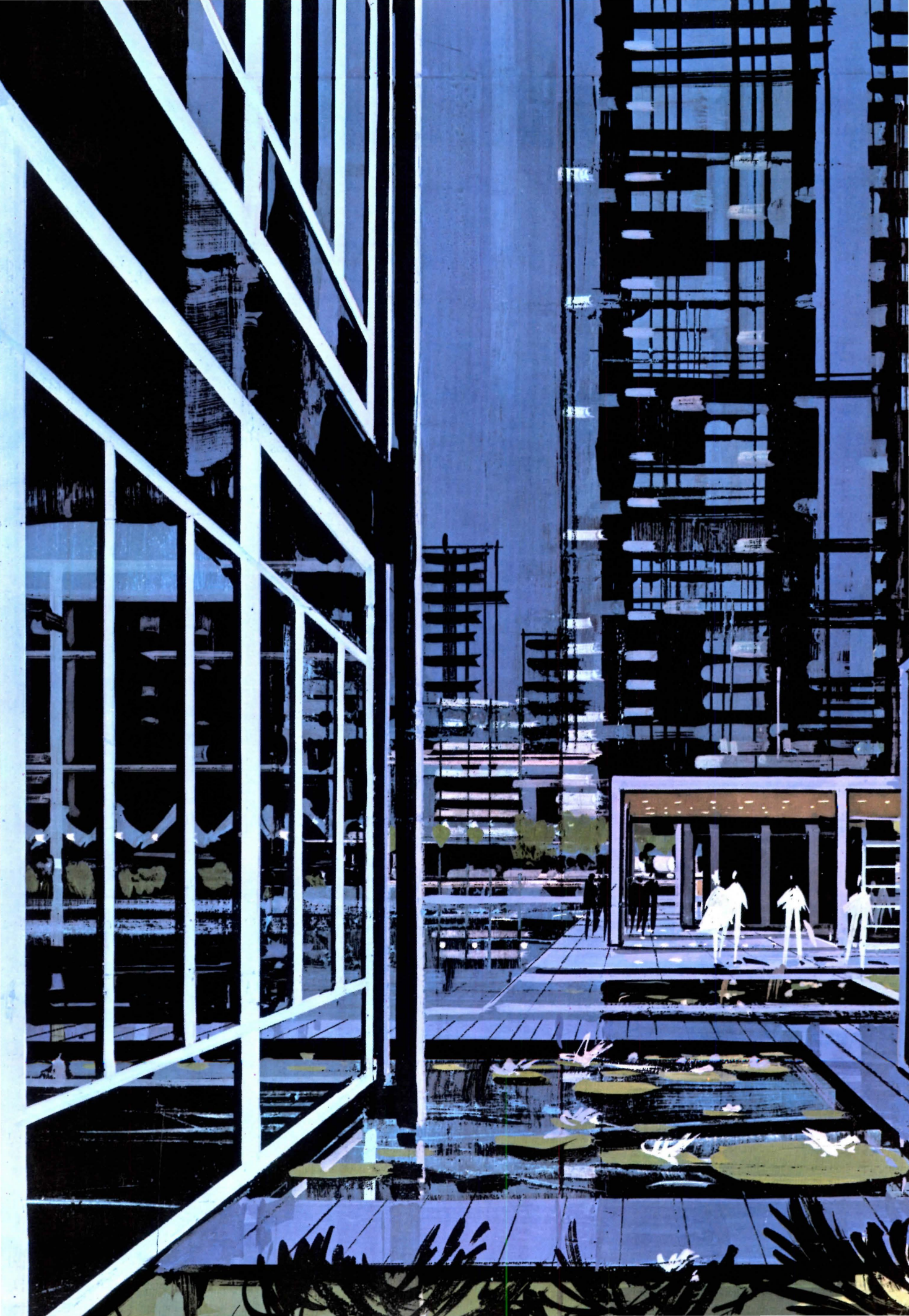
The Institute has two suggestions regarding Title II of H.R. 13790, which provides for the establishment of a National Advisory Council on Historic Preservation.

- First, we note that with the exception of Federal and private members all Council members are appointed by the President from a panel suggested by organizations of recognized standing in their field. To assure that at least two of the four private Council members are experts in the field of historic preservation, we suggest that they be appointed by the President from a panel of at least four individuals submitted jointly by the National Trust for Historic Preservation and the AIA.
- Second, we suggest that the Council's Executive Director be appointed by the Council from among qualified applicants. Further, the Executive Director should be responsible only to the Council.

H.R.R. 13790 is exceedingly timely legislation. It responds to the alarm sounded by architects, historians and others who have, up to now, fought a generally losing battle against the bulldozer approach to redevelopment.

Sincerely yours,  
Morris Ketchum, Jr., FAIA  
President









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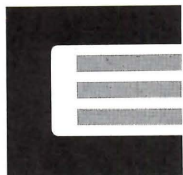
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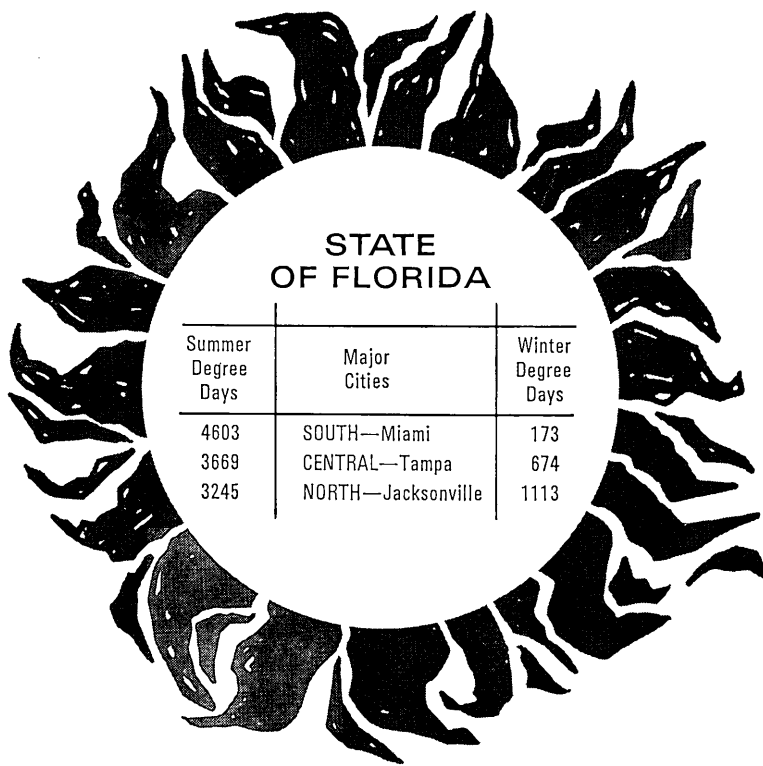
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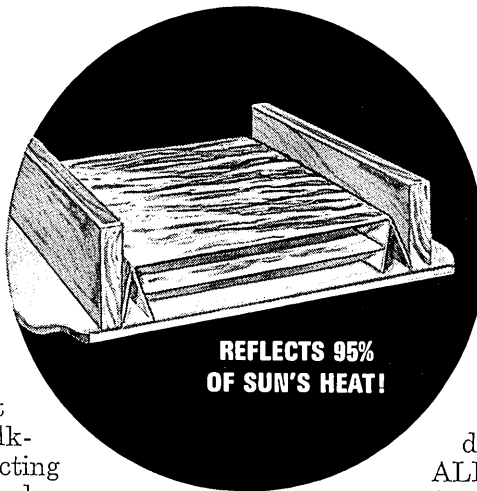
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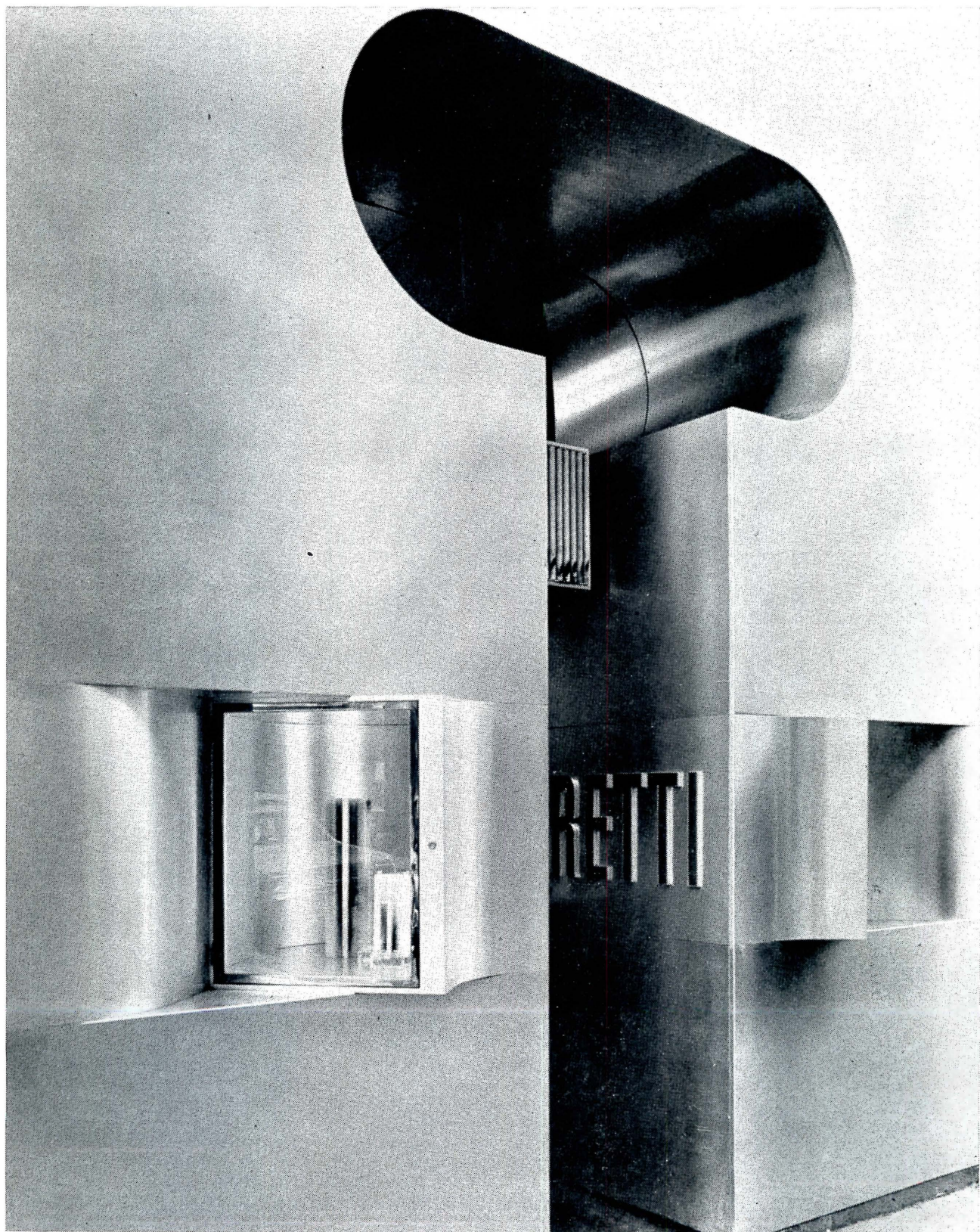
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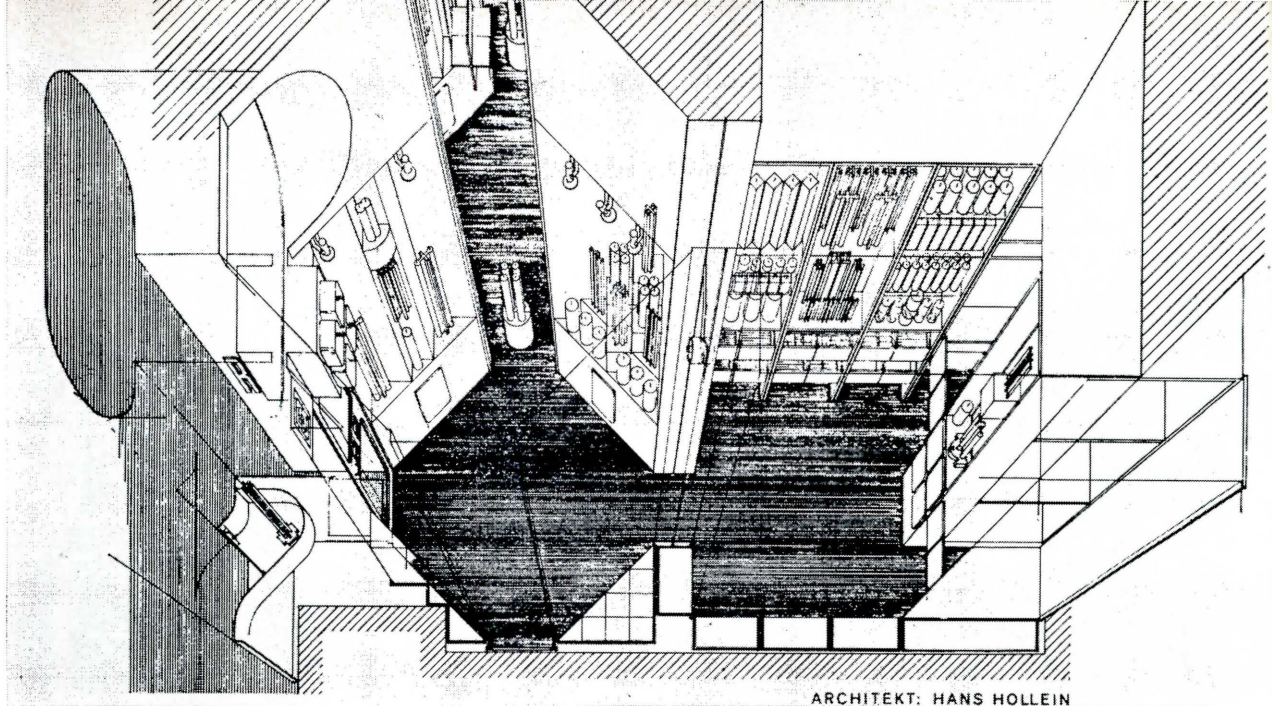
**Southern Bell**



# A CANDLE SHOP







A tiny specialty candle shop in Vienna has won architecture's largest prize, the \$25,000 R. S. Reynolds Memorial Award, for its 32-year-old Austrian designer.

Hans Hollein, a Viennese architect who has studied and lectured extensively in the United States, was chosen for the honor by a jury of The American Institute of Architects, which administers the Award. Formal presentation of this 1966 tenth annual international award for "distinguished achievement in architecture with significant use of aluminum" was made June 28 at the AIA convention in Denver, Colorado.

Since its completion in November last year, the candle shop on one of the city's most exclusive shopping streets has become a popular conversation piece in Vienna. With clean, simple lines formed by an exterior of polished, anodized aluminum sheet in natural finish, it stands out forcefully as a beachhead of modern design in a stronghold of ornate 19th Century architectural splendor. Surrounded on both sides and above by buildings of typical late 19th Century design, it was constructed in the limited recesses left by razing of an old store.

The candle shop occupies only 12 feet of street frontage, and its interior floor space measures 160 square feet. It provides a display showroom and a room for sales of its single product.

AIA jurors cited the building for its original and thorough detailing. "Aluminum has been used in a fresh invigorating way, and was one of the main contributing factors for the success of the project," the jury report stated.

The Vienna architect said: "Aluminum is used as the primary material because it is a true material of our century . . . the elegance and nobility of the material was in keeping with the desired character and was used as the main theme of design. Its silver hue provides the 'image' of the shop, in advertising and packaging. Silver shopping bags and wrapping paper tie the total concept together."

To give the visual impression of a much larger interior space, the architect utilized the continuity of a single building material; the reflective surface of polished aluminum, and extensive mirrors.

Color accent is provided with orange shantung hung in display niches and with terracotta red wall-to-wall carpeting. All other features of the interior, including specially designed display stands, are in natural finish aluminum. Almost every fixture in the candle shop, down to the hinges and the packaging for the products, was designed by the architect.

The building was designed to meet the requirements of the owner, Marius Retti Wachswarenwerk of Innsbruck, for a shop to project dramatically the "image" of the company and draw attention to introduction of new products, as well as to make retail sales.

Hans Hollein is one of a new generation of architects working to change design concepts in his country. He was graduated from the Vienna Academy of Fine Arts in 1956 with a diploma in architecture. He worked for two years in Stockholm, Sweden, with the firm of Ahlgren-Olson-Silow, and then studied architecture and city planning at Illinois Institute of Technology, Chicago, in 1958-59 under a Commonwealth Fund (New York) scholarship. The following year was spent at the University of California, Berkeley, where he received a master's degree in architecture.

From 1960 to 1963 Mr. Hollein worked in Vienna, in the firm of F. Kiener, Architect. In 1963 he had an exhibit in Vienna which attracted the attention of Dean Joseph Passenneau of the Washington University School of Architecture, St. Louis, who invited him to teach there. This he did in 1963-64, and then returned to Vienna to establish his own office.

"I try to be an architect of the 20th Century by designing with materials of our time for the needs of our time," he says. He expresses considerable concern for what he considers architecture's lag in making use of technological advancements. But the flame of inspiring architectural design burns bright . . .

... IN VIENNA



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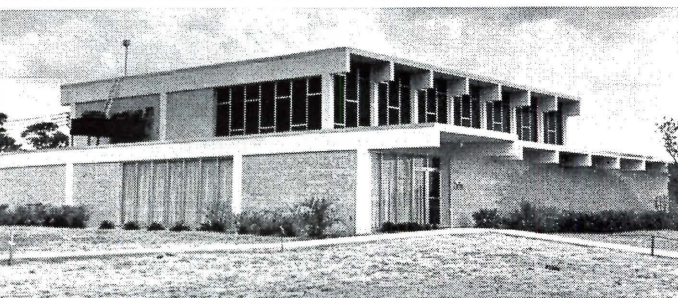
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To maintain the construction schedule half the units were cast in advance, and panels were erected at the rate of thirty per day. Anchoring to the building's frame was by conventional clips at top and bottom.

**CREDITS:** Architect: Steward-Skinner Associates and Charles Giller & Associates, Architects & Engineers, Miami, Florida. Contractor: John A. Volpe Construction Co., Inc., Miami, Florida. Panels: by Mabie-Bell Schokbeton Corp., Peachtree City, Georgia and Greensboro, N. C.

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# A Letter of Interest to You from The AIA Journal

Dear Staff Executive:

*"Ten years is perhaps the longest time a typical research or design engineer can expect to be effective today without a continuing education or a major effort to refurbish and update both his basic and his specialized professional skills." — from "Education for Creativity in the Sciences," special Summer 1965 edition, The Journal of the American Academy of Arts and Sciences.*

With the June issue, AIA JOURNAL will inaugurate a new monthly service, The Architects Information Service, which will make available to the profession published articles, reports and studies from professional, technical and scientific groups at work on architecturally related problems.

This new service features a consolidated listing of what is available each month, plus a simple order card that requires only the circling of key numbers to order the items listed. In addition, the service is backed by a computerized commercial clearing house to expedite delivery of the information architects order.

Your help in making architects aware of this important new service will be greatly appreciated.

Sincerely,

Robert E. Koehler  
Editor, AIA JOURNAL

JULY, 1966

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David William Apartment-Hotel, Coral Gables, Florida; Maurice S. Weintraub, A.I.A., Miami Beach, Florida, Architect; Bliss & Nyitray, Miami Beach, Florida, Structural Engineers; Robert L. Turchin, Miami Beach, Florida, General Contractors; Acme Concrete Corporation, Miami, Florida, Suppliers of Solite Lightweight Masonry Units and Structural Concrete

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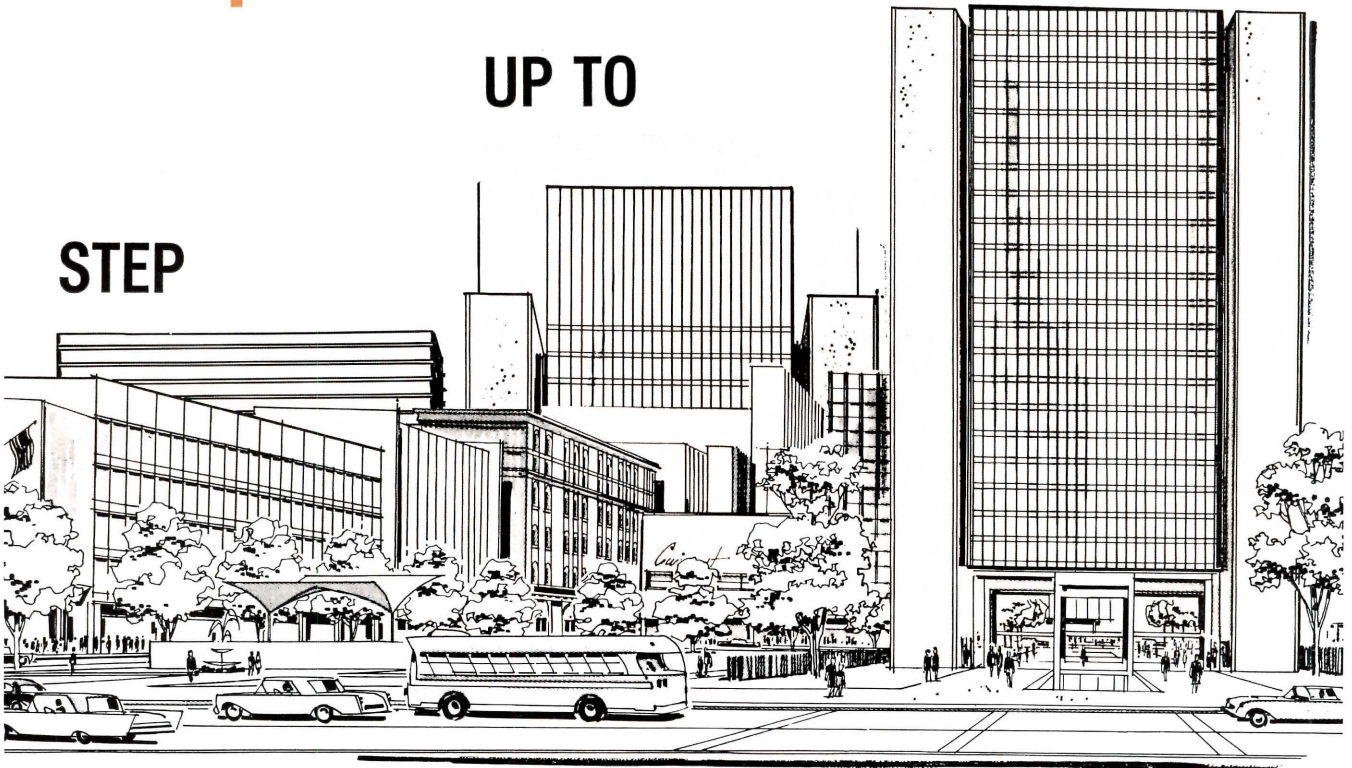


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## Florida Municipal Utilities Association

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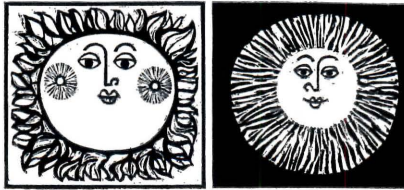
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## CALENDAR

**July 29**

FAAIA Budget and Finance Committee meeting—FAAIA Executive Offices, 1000 Ponce De Leon Blvd., Coral Gables, Fla.

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**July 30**

Council of Commissions meeting—Miami, Fla.

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**August 13**

FAAIA Board of Directors meeting—Tallahassee, Fla.

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**August 15**

Deadline, Annual Commissioners' Report for Annual Board Report.

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**September 17**

Annual Meeting of Council of Commissioners, FAAIA Executive Offices, 1000 Ponce De Leon Blvd., Coral Gables, Fla.

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**October 5**

Annual Meeting of Board of Directors, Pre-Convention — 10 a.m., Deauville Hotel, Miami Beach, Fla.

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**October 5 - 8**

52nd Annual Convention, Florida Association of the American Institute of Architects — Deauville Hotel, Miami Beach, Fla.

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**October 8**

Meeting of Board of Directors, Post-Convention, Deauville Hotel, Miami Beach, Fla.

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## Executive Suite

The Florida Association of the American Institute of Architects has moved into its new Executive Offices at 1000 Ponce De Leon Boulevard, Coral Gables. Our handsome offices, on the second floor of the Teachers' Federal Credit Union Building, will serve as the center of activities for the Association's Executive Director, and for producing The Florida Architect magazine and the forthcoming Annual edition. The building was designed by Watson, Deutschman and Kruse, Architects. Everyone is invited to visit the FAAIA's Executive Offices whenever they are in town.



# Country Dwellers Now Migrating To Urban Areas, Educator Says

"The environment of man is becoming increasingly urban," Harlan McClure, dean of the School of Architecture of Clemson College, S. C., told the Tile Council of America at its general membership meeting in Hot Springs, Va., May 29 through 31.

McClure predicted that in a short time, "precious few people will be living in non-urban areas."

"In your own self-interest," Dean McClure told the Tile Council members, "you must be concerned as to how the architect is educated, how he practices today and how he will practice tomorrow."

McClure said that he was interested in the tile industry as an architect as well as an educator. Referring to the Tile Council's well-known designer series of settings by famous architects, McClure called the program "a step in the right direction."

He also said the Tile Council was doing a good job with its installation and specification work, and praised the recently introduced Tile Council Certification Program.

"Despite the complexities the architect and urban designers will face," Dean McClure continued, "architecture remains a visual art, with all that art implies. The architect is concerned with space, volume, color, scale, rhythm, harmony, dissonance, time and movement. Time becomes the important factor for movement. Therefore,

architecture remains the art of developing useful spaces which in turn, are defined by surfaces."

"Materials such as ceramic tile, which cover these surfaces, are of primary interest to you," McClure said. "Surfaces should not only be appropriate and economical, but beautiful as well. New surfacing materials will be developed—new designs, new shapes, new colors and forms."

"Also, some materials will give way to others, due to production and shipping costs, availability and superior substitutes. But frequently, a material which has such enduring qualities as color, texture, permanence and weather resistance, can survive by innovation. One of those materials, of course is ceramic tile."

"There is an age-old problem in design regarding the permanence of some materials as against materials which are less enduring. Durability is one of the greatest assets of ceramic tile."

"You are familiar with the problems in the ceramic tile industry," McClure concluded, "but you are doing something about it. However, much more will have to be done in the future. The architect will have to turn to the ceramic tile industry—as well as other industries—for help in the development of technical tools that he can use."

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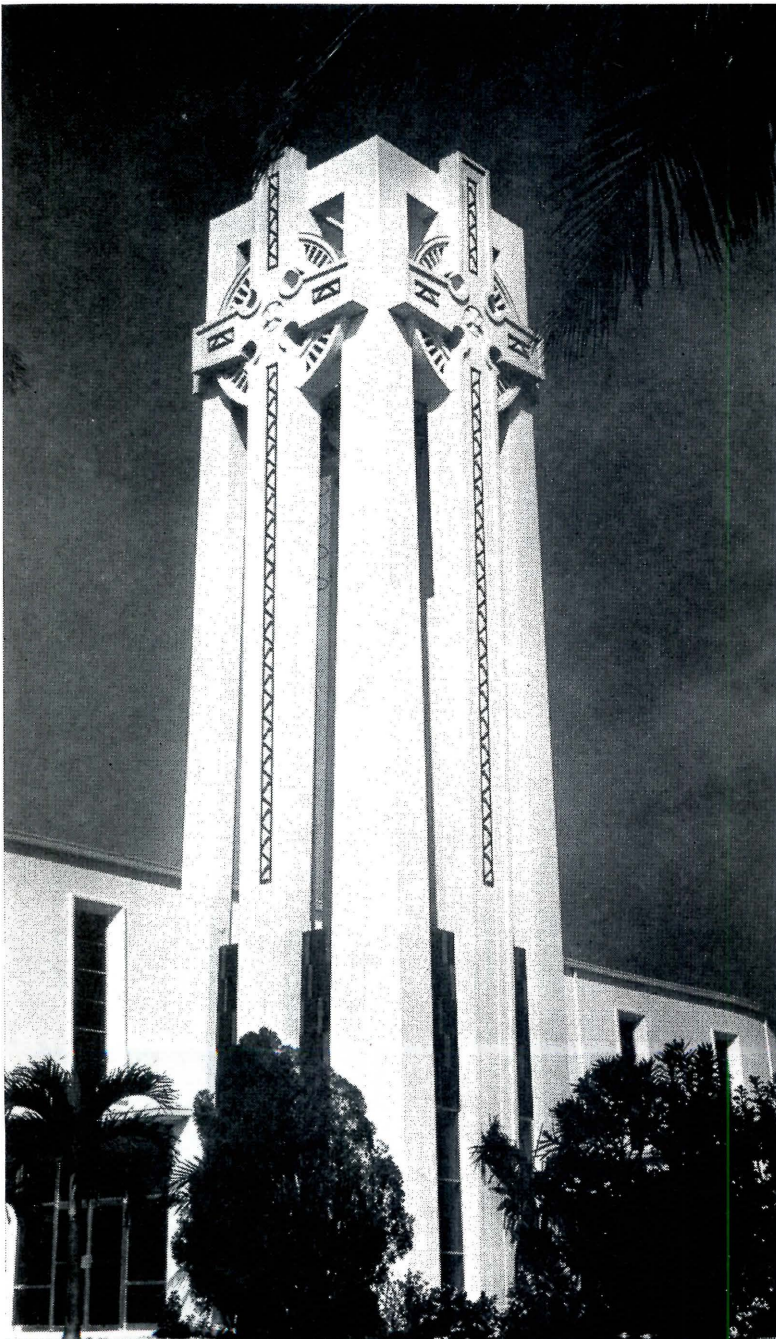


**Jacksonville:** Florida Wired Music Company, 1646 San Marco Blvd.  
**Orlando:** Florida Music Network, Inc., 3107 Edgewater Drive  
**Tampa:** Tropical Music Service, Inc., Post Office Box 1803  
**Miami Beach:** Melody Inc., 1759 Bay Road



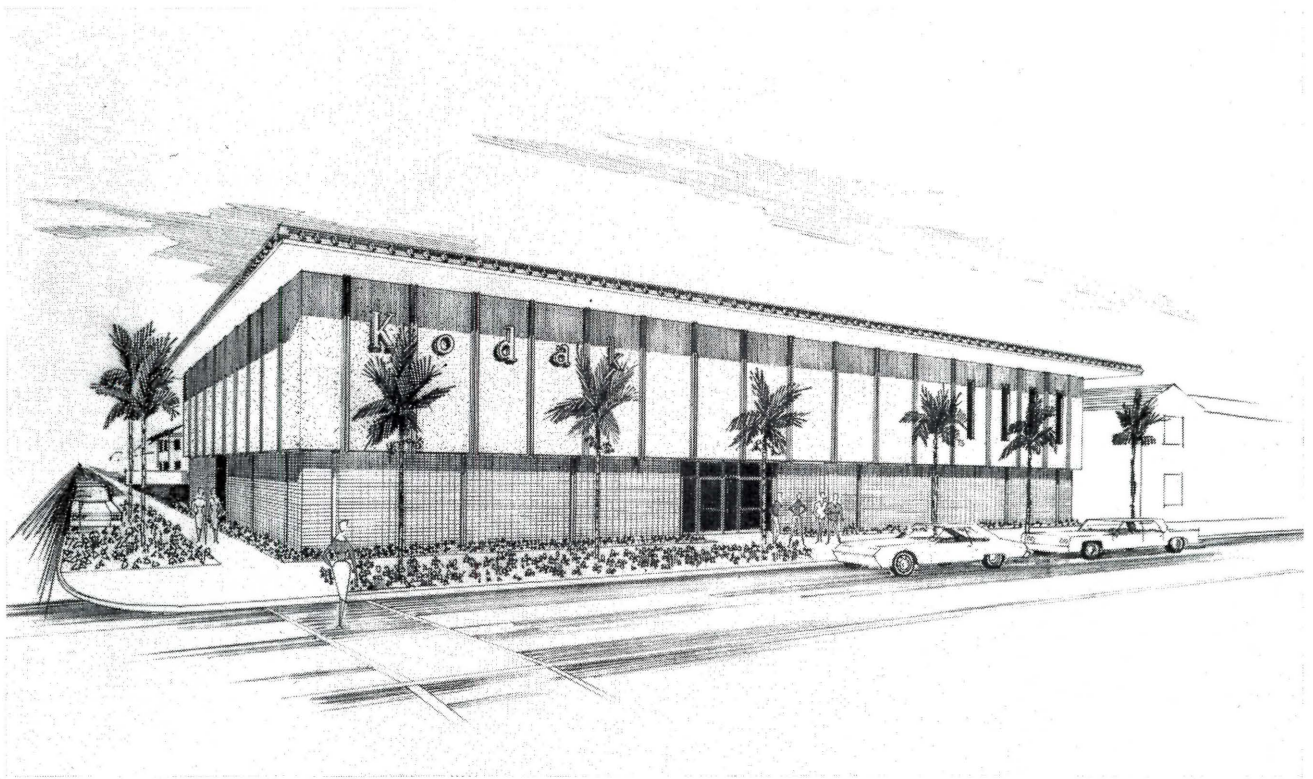
# MORE NEW BUILDINGS AROUND THE STATE

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SOARING BELLTOWER adjoining the baptistry of St. Rose of Lima Catholic Church, Miami Shores, consists of four 85-foot crosses, precast in concrete and erected by Stresscon International, a division of Maule Industries, Inc. The huge crosses, weighing in excess of 100,000 pounds each, are believed to be the largest precast concrete components manufactured in Florida. Marble aggregate was used in the concrete, and the bas relief design was emphasized with blue and green tiles. The local consulting architect was Murray Blair Wright, AIA. Polizzi Construction Co. was the general contractor.





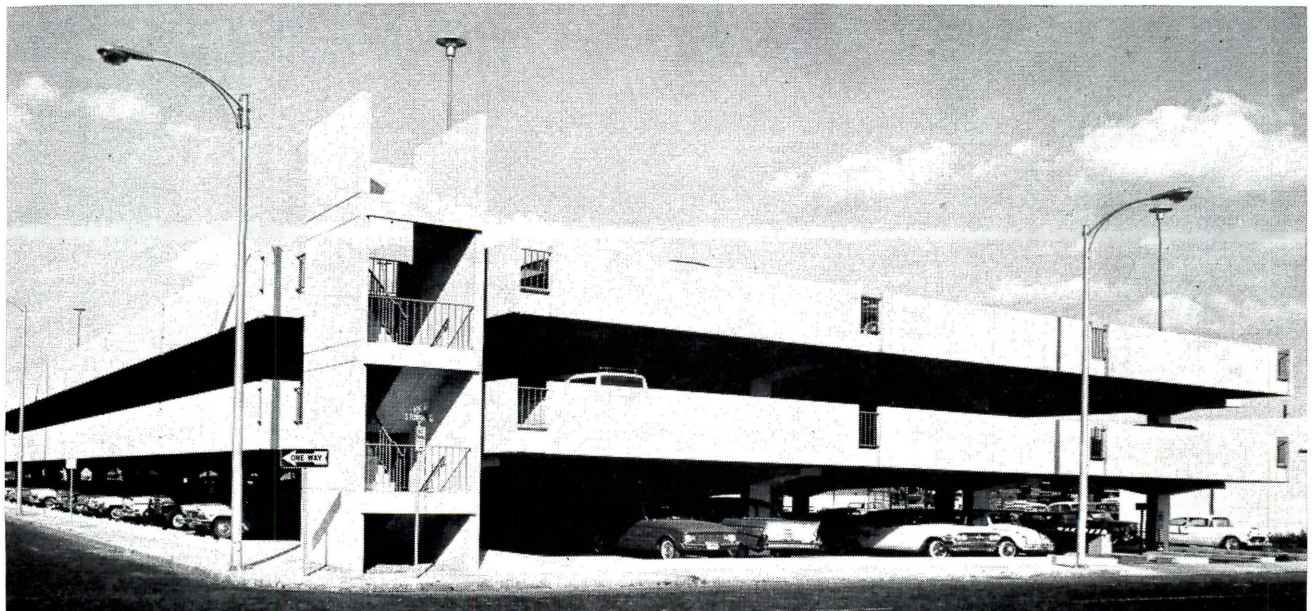
**KODAK HEADQUARTERS**—A \$250,000 mortgage commitment has been obtained by Florida Mortgage Funding Corp. for an 11,700 sq. ft. building to house offices of the Eastman Kodak Co. microfilm products division.

The structure, at Ponce de Leon Blvd. and Santillane Ave., in Coral Gables, will contain processing and warehouse facilities on the ground floor, administrative and sales offices on the second.

Thomas D. Wood, general counsel of Florida Mortgage, said the commitment was obtained from The Continental Assurance Co. of Chicago.

Ferguson-Glasgow architects of Coral Gables designed the building.

**PARKING GARAGE (below)**—According to the architectural firm of Reynolds, Smith and Hills, the Whiting Street Parking Garage in Tampa is a "low maintenance utilitarian structure whose appearance would provide impetus to improving an aging industrial area." The entire structure is exposed concrete. Patterned form boards were used to form the vertical outside surfaces. The structural requirements at the column heads were expressed in tree form, producing a strong repetitive shape which contrasts with the simple rectangular horizontal masses of the parking decks. Contractor was J. S. Stephens. Parking Consultant was E. A. Barton. Photograph by Ted Saylor/A. C. McCarthy.







**WALL-TO-WALL MONEY**—Authentic reproductions of coin designs in reinforced polyester sandwich panels create an artistic and unusual exterior wall at the First National Bank at Hialeah, Florida. The “Wall of Coins” contains 57 different reproductions that represent currency from over 50 countries. Some of the coins depicted in the wall were used as early as 2100 B.C.

The idea for the decorative interior was conceived by Miami architect Herbert Mathes, who sought to design something different in a wall for the bank. He posed the problem to noted Coral Gables designer J. D. Van Atten, president of Van Atten-McKelvy Corp. Decorative Architectural Plastics. Mr. Van Atten decided that coin motifs embedded in translucent polyester sandwich panels would create colorful geometric patterns against a textured neutral background.

“In planning the Wall of Coins,” says Mr. Van Atten, “I did not seek to display any special coin collection. Rather, I chose subjects solely for their inherent beauty and for the adaptability of their form and color to the over-all design pattern. As a result, sizes of coins are not related—nor are the coins placed in any particular order.”

The wall of the bank is unique not only for its artistic beauty, but for its construction as well. It consists of 27 panels  $\frac{3}{4}$ -inch thick made of an acrylic-modified polyester resin reinforced with glass fibers. The polyester resin used is Paraplex RP-444A, a product of Rohm and Haas Company, Philadelphia plastics and chemicals manufacturer.

Each panel measures approximately 4 feet by 12 feet. The wall constructed from them covers both sides of the acrylic the bank and a small portion of the north and south sides. The coin designs embedded in both sides of the acrylic modified polyester panels range from 5 inches to 42 inches in diameter. The panels glow at night with a softly diffused luminosity, and appear as a color mosaic in the daytime.

Each of the 57 coins exhibited in the wall has an interesting history. Among the coin reproductions are ancient Chinese “cubes.” These dice-like chunks of gold predate minted coins. They were used for money as far back as 2100 B.C. Also of interest is 16th century Tibetan brass bottle money. Such money consisted of actual brass bottles about 6 inches high and was given to important travelers by the head Lama to be shown to receive aid if necessary anywhere in Tibet. The earliest American coin shown is a copper penny minted in Philadelphia in 1793.





# READERS' VIEWPOINT

## DOUGLAS VILLAGE PRAISE

In years to come, Douglas Village is sure to be a greatly publicized project on the local, state and national level . . . but we cannot envision any effort that could ever surpass your coverage in the May issue. The perfect timing, the warmth, and delightful human interest approach are indeed a journalistic gem . . .

Howard Dochla  
for the Board of Directors

## VIEWPOINT TO VIEWPOINT

Philip Hiss' "Viewpoint" in the May issue of *The Florida Architect* is both accurate and refreshing. Everyone is responsible for our environment. In the future, let us hope that Ecology will be a science better known to all of us.

Alfred Browning Parker, FAIA  
**LET'S BE HEARD!**

Regarding your editorial question (May issue) about names of architectural firms, I feel as though the question is incompletely put. In reality, the question probably should hinge on

whether or not the practice of Architecture is an individual, personal (i.e. professional) effort or whether it is a commercial disconnected thing from its clientele. I believe that most Architects practice in small offices and, therefore, probably believe in the personal, professional approach, and I am one of these. However, I find that this does not adequately satisfy all of the demands and needs of the public. Regardless of what we think of ourselves, our problem is to meet and fulfill the requirements of those people who employ us and pay us. If those people you describe in your Editorial could attempt to show us why it is advantageous to function in their system and why it would be advantageous to all concerned, then perhaps we should change the law. If, on the other hand, their arguments are hollow and based on greedy premises only, the law should be enforced and they should correct their mispractices.

. . . I feel that a law is a law and en-

forcement should begin slowly, and build up to a strict interpretation of it, during which time the questions I raised probably will be answered.

Donald R. Edge,  
Architect

P.S. You will note from our letterhead that we carry a deceased member in the firm title, after which we have appended the dates of birth and death. When we set this firm up, we had an opinion (I do not remember the source) that this was a proper way to indicate that this person is not continuing to practice architecture. Some time limit should probably be placed on this device and, as a matter of fact, we will drop it shortly after some two years.

*We welcome your letters on any of the articles which appear in The Florida Architect . . . in fact, on any subject of interest to architects. Address letters to "Readers' Viewpoint," The Florida Architect, 1000 Ponce de Leon Boulevard, Coral Gables, Fla. 33134. We reserve the right to edit.*

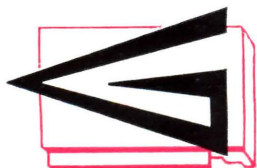
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# City Design and The Revolutionaries

by Paul Rudolph, AIA

*(Excerpts from an address by Mr. Rudolph—architect, teacher, lecturer, editor and author—at the ninth annual Koppers' Architectural Student Design Competition in Washington, D. C., April 21, 1966.)*

... The subject tonight—Design—of course, can be interpreted in many different ways. I chose to interpret it as city design. Indeed that is the only thing we're talking about as an architect in this decade. It was not always so. As a matter of fact the great revolutionaries of this century, while giving lip service to the notion that a city could be designed, always thought that it had to be started from scratch; that nothing that was there should be kept, so you had to tear down everything in sight. Of course, nothing could be further from the truth in terms of what a city really is. If you are a part of a great revolution, undoubtedly you have to overstate the case, but it seems to me that it is now up to us to make much more clear where we really do stand. The great revolutionaries, of course, including Le Corbusier wanted to tear down all of Paris and build his huge skyscrapers and plant trees there. Fortunately, the city fathers of Paris didn't go along with that at all.

Mr. Wright, of course, thought that there had never really been an architect worth talking about besides himself, and didn't feel that there would ever be another one after him. Therefore, it was completely unnecessary to pay any attention to what had gone before and certainly not to what was to come afterwards. He was best building in the middle of a forty acre field.

Mr. Gropius felt that if everything was analyzed in a scientific way, or I would say pseudo-scientific way, that all of us would see the light. Indeed, he felt, apparently, that he discovered the setting of the sun, and by making graphs showing how far buildings of a certain height should be separated from each other, that one could come to something which would be called a city.

Now of all these people the most modest was Mies. Mies felt, at least upon arriving in this country, if I understand him correctly, that since all buildings were for human beings, you could treat them all as packages and he makes very, very beautiful packages—indeed the most beautiful of anyone and, consequently, one can forgive him.

Now I mention these things because we don't really feel the way the revolutionaries did at all. I sympathize with the students here because of the complications. When I was in school, which was way back in the 1940's, things were really quite simple. If you made a regular structural system with a flat roof and ribbon windows, and if you were sure that the plumbing was back to back, and a few other moderate little matters, you were fairly sure of passing, at least. But now we really don't think that at all. We feel that the true meaning of the word architect implies that he is participating in something which is far larger, that even though it's a single building, it is part of the city as a whole and that it is really only a point in time, and that the only thing you can really be sure of is that the city will change.

... Now the question of being sympathetic with the surroundings also has brought about an almost complete denial of the package as a building type, at least on those campuses which have a very real character. It's noteworthy that much architecture built on campuses is treated somewhat more seriously than other places and this is quite obvious because the control of such things is usually in a very few peoples hands. Whereas, in building a city there is little or no control in spite of the planners.

... Neglecticism, however, on a college campus is an extremely dangerous thing. One English critic has just pointed out that most campuses in the United States nowadays look like each department has its own embassy, if you will, and tries to attract as much attention as the next one.

Now the question of scale is obviously bound up in city design with the automobile. And I feel that we, as architects, have waited long enough for the automobile to be tamed. Automobile traffic engineers are marvelous when they're in the countryside, and indeed have built some of the most beautiful constructions known to many without any help from any esthete, but when the automobile comes to the city, it's an entirely different matter and we as Americans, of course, are perfectly happy to spend any amount of money as long as it deals with the automobile.

I have come to the following conclusions, that only the automobile and its configurations give one large

enough element to really break up and define certain areas in cities and that it might well be used to correct some slight little faults which we find on all sides.

To give you an example, the Kennedy Airport has been described, not by me, but others, as an architectural zoo and I'm inclined to agree with them about that. I would like to propose that since one quite often misses planes at the Kennedy Airport because you park right in the middle and have to walk for twenty or thirty minutes to your plane, you know, that one solution would be to build four or five layers of parking over the architectural zoo. You not only would get to your plane much more quickly, but you would then have a gateway to a city worthy of the name.

So maybe this terrible thing which we call the automobile and what it does to our cities has inherent in it the possibilities of regaining something which we truly have lost.

... People bemoan what has happened to San Francisco and its great thruways. I personally find it marvelous. I don't live in San Francisco, it so happens, but I can at least see it in ways which I never dreamed of seeing it before.

... Now I realize that we're supposed to simply say that the automobile is the terrible thing and it should be kept out of the city and that's that. I don't believe that that's the way it will work out at all. We have architects constantly talking about more plazas and outside living space. Streets are the plazas, really. I find that in New York City the cars obviously move so slow that you can really talk, if you happen to know the people in the next car. You can talk perfectly well. There's probably as much social intercourse in the streets of New York as there is in an Italian plaza. This is one of the reasons why we don't really have courtyards and plazas.

So, my thesis is that it is high time that we realize that the revolution, the great revolution, is over; that it's high time that we stopped thinking in terms of the planners taking care of all the really difficult problems while we build our little outhouses somewhere; and that large scale, three dimensional design will come fundamentally by the configuration of the automobile, interestingly enough.



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